

ADOBE

PHOTOSHOP

POUNGING PIXELS



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Lab size doesn't matter-
quality and service do!

Preface

I've written this handout to accompany my classes in Adobe Photoshop and it is my hope that it will explain some of the basic techniques used in the class as sometimes I ramble and other times I will not mention certain steps clearly in the mistaken belief that everyone knows the "simple" steps.

Despite my best efforts, questions may still arise. Please feel free to contact me at 1-800-239-5343 and I will be glad to clear things up. I only ask that you be seated at your computer with Photoshop open when you call (yes...I've had people call from their cell phones with complicated questions while racing down the highway).

With the exception of some keystrokes, Photoshop is identical whether you are using a Windows machine or a Mac. I will state these for each platform when possible; however it is fairly easy to remember:

Windows: Alt = Mac: Option

Windows: Control = Mac: Command

Windows: Right-Click = Mac: Control-Click (unless you have a two-button mouse)

It has been said "*Photoshop should be used as an emery board, not as a sledgehammer*". Meaning, you should just use Photoshop to tweek your images slightly, not rebuild them, but where's the fun in that?

Now... let's Pound on some Pixels!!!!

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Photoshop: Pound the Pixels!

HELP! My Adobe is broke!

What to do when your Photoshop has fallen and can't get up?

It's 4 a.m., the morning of a big deadline and you've been working for 20 hours straight. Your body and entire desktop are visibly vibrating from a caffeine buzz while your family is blissfully sleeping. You finally finish that 340-image senior composite, while envisioning much needed rest, you gleefully click save, and instead of the digital Nirvana that you are expecting, you are rudely presented with a dialog box that reads "Photoshop cannot complete this task because there is not enough memory (RAM)". What???. You've lost hours of hard work? Argh#@*^#&^#!

Adobe Photoshop is without a doubt, the most system resource hogging program that you will ever use; taxing both your computer hardware and your patience. Having served as the unofficial Photoshop help desk for Capitol Color Imaging for the past 10 years, I think that I may have heard it all. What follows is a short collection of some of the most common questions, along with their possible solutions.

You try to open, or save a file and you see the message "Out of Memory," "Scratch Disk is Full," or "Not Enough Memory (RAM)." Photoshop, like most graphics programs, creates temporary virtual memory files on your Hard Drive (HD) when you run out of physical RAM. The HD selected for this task (selected in your preferences) is called your Scratch Disk. These temporary files can be several gigabytes in size and when there is not enough space available on your HD, you get a "scratch disk is full" error. The simple fix is to clean up the HD by archiving, then removing the 6 months of shoots that you still have sitting on your desktop. Ideally you would have a second **internal** HD assigned specifically as your Photoshop "scratch disk".

Should you find yourself in a situation where you cannot save a file you are working on because of a lack of RAM, you can usually solve the problem by clicking edit/undo/all. This will erase your clipboard and your history palette, thus hopefully releasing enough RAM to allow you to save the file.

Suddenly, through no fault of your own, you can no longer change the size of your brush using the left and right bracket keys. In actuality, you **are** changing your brush size, but all you are seeing is the crosshair and no brush shape. This is one of the most commonly asked questions. The simple solution



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is to turn off your “caps lock” key. The caps lock key is the keyboard shortcut that changes the cursor from “normal brush tip” to “precise”.

“When I use the eyedropper tool, it selects the background color instead of the foreground color!”

You have inadvertently clicked on the background patch in your color palette. Choose Window/Color. In the color palette, click on the foreground swatch to set the eyedropper to choose foreground.

“When I open an image, the background layer is locked. How do I unlock it?”

Almost all photos open with the background layer locked. To unlock it, you need to convert the background to a layer. The simplest way to do this is to double-click the background layer in the layers palette, and click OK in the resulting new layer dialog box.

“Could not open the file because an invalid jpg marker is found”

Don't panic, Photoshop is very picky when it comes to reading jpg files. Very slight errors can cause PS to balk. Try opening the file in some other program and resaving it. It's very simple to open the jpg in Internet Explorer or Firefox. Once opened, right-click and “save image as” to another location on your desktop. You'll be amazed how many files can be saved this way.

“I open a file and find that most of the Photoshop adjustment options and filters are dimmed out and unavailable”

Check the color mode. Look under Image/Mode to check. A lot of the adjustments and filters are only available for RGB files. Many images downloaded from the internet have been converted to Indexed Color mode to reduce file sizes. If you receive images from a client that have been sent to a commercial printer, they may be in CMYK mode. You will also find that some of the filters will not be available for RGB files if they are 16 bit instead of 8 bit.

“After I flatten my image, my layer effects change or disappear”

In order to speed up performance, Photoshop uses a “quick screen redraw” at certain zoom ratios. This quick but inaccurate redraw sometimes will create a false image. Always check your images at 100% zoom (just double-click the zoom tool). It is a good idea to perform all critical adjustments and retouching at 100% zoom. With CS4 you no longer have this problem if you have open GL enabled.

“Photoshop is just acting wonky”

Every time that you close Photoshop, you are rewriting and saving the “preference file”. This is the file that loads when you launch Photoshop that tells it how you want the program set up. Since this file is rewritten so often, it is easily corrupted. If the program starts acting...well, just weird, you probably need to rebuild your preference file. You accomplish this by pressing the Control/Alt/Shift (windows) or the Command/Option/Shift (Mac) simultaneously, immediately after launching Photoshop. This is a critical timing thing, so if you do not see a dialog box that asks “Delete the Photoshop settings file?” you missed and should try again. Rebuilding your preference file is often referred to as the Chicken Soup for Photoshop in that it cures most problems. Be aware that this will reset the program as if you had just installed it. You will not lose your custom actions or other presets. It is ironic that the Photoshop preference file is not rewritten when you uninstall/reinstall Photoshop, so rebuilding the prefs is the only cure.

Now, let's have a look at how we want to change the default preference setting. I have listed only the chang-

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es that I recommend. Your mileage may vary. Under the edit menu (windows) or Photoshop menu (Mac), choose “Preferences”.

General

Change Image Interpolation to “Bicubic Smoother” (when uprezing your images, you want to use bicubic smoother. When downsizing, use Bicubic “Sharper”). If you are using a wheel mouse, be sure to check the box “zoom with scroll wheel” as this will allow you to zoom in and out with your mouse wheel.

File Handling

Change maximize PSD and PSB file compatibility to “always”. This will embed a flattened version of your layered file for use in other programs as well as speeding up thumbnail rendering in Bridge. Uncheck “Enable Version Cue” if you don’t use it. Unless you have several users sharing the same files over a network you won’t need it.

Performance

If you find that Photoshop runs sluggish set the cache levels to 4. Leave maximum RAM set to the default of 55% (windows) or 70% (Mac) unless you have more than 2 gigabytes of RAM on your system. If you set this higher you run the risk of starving your operating system of RAM and this will cause Photoshop to slow down and sometimes actually crash (losing all of your valuable work)! . If you have more than one hard drive (recommended), you will want to choose any drive other than “start up” as your first scratch disk. Follow down until you run out of drives and then choose your startup drive as the last scratch disk. DO NOT use an external drive as a scratch disk as this will degrade Photoshop’s performance.

Cursors

Check the box that reads “full sized brush tip” only if you wish to see a simulated version of your feathered curser (personally I don’t like this feature). Check “show crosshair in brush tip” to create a small crosshair in the center of your curser (this helps with precise cloning and painting).

Plugins

If you have installed any third party plugins in a separate folder (recommended), you should check this box and select “choose” to browse to its location. Having a separate plugins folder saves you having to reinstall your plugins if you should need to uninstall/reinstall photoshop, or if you should upgrade.

Type

I recommend un-checking Font Preview. This feature is a memory hog and adds little benefit. Turning off this feature has been known to radically speed up Photoshop on many machines.

There are some other default settings that you will want to change:

Choose the eyedropper tool and on the options bar, change the sample size from “point sample” to “3x3 average”.

Open any image and choose Image/adjust/curves. Double click on the white eyedropper and input the number 247 in each of the R,G,&B boxes. Click OK and then double click on the black eyedropper. Change the R,G,&B values each to 14 and then once again, click OK. Now click on the “options” button and check

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“find dark and light colors” as well as “snap to neutral midtones”. Then change the shadow and highlight clipping to .15. Be sure to check “save as defaults” and then click OK.

Color Management...

yes, it is mostly smoke and mirrors

Entire careers have been built around color management books and seminars. Discussions revolving around color gamut, color spaces, profiles, etc, leave all but the geekiest among us bored to tears. Let's distill color management down to its simplest components.

There are basically three steps to color management for photographers.

1. Monitor Calibration
2. Photoshop Color Management
3. Proper output (printer) profile

Calibrating your monitor: If you have ever looked at a wall of TVs in an electronics store, you will notice that each set looks a little different. The same is true of computer monitors. Calibrating brings your monitor to a standard where the images on your monitor look the same in your studio as they do at your lab or from your printer.

You must use a hardware/software combo. There are many on the market ranging from \$99-\$500. These packages consist of a hardware device (puck) and profiling software that you install on your computer. Before calibrating, be sure that your monitor has warmed up for 1 hour (especially for CRTs). Always calibrate with the ambient room light set as it would be when you are editing images. When prompted by the software, I recommend as a starting point a TRC (gamma) setting of 2.2 and a white point of D65 (6500 degrees). Monitor Calibration is not a one-time event. Ideally you will recalibrate weekly, or at least monthly. Monitor settings change (drift) over time and you must maintain calibration.

Photoshop Color Management: The second step is to properly set up your color management policies in Adobe Photoshop. Of the many color space choices, there are generally three used by photographers or designers.

1. sRGB IEC61966-2.1 (hereafter referred to as sRGB)
2. Adobe RGB 1998
3. ProPhoto RGB

sRGB- This is the smallest of the three spaces, and must be used for any images displayed on the web, computer monitors, or sent to a lab for printing. It is unfortunate that at the current time, all professional labs (Fuji or Kodak) can only accept images in the sRGB color space. There is hope that in the future, the production software used by labs will be sophisticated enough to handle the larger spaces.

Adobe RGB 1998-A larger color space than sRGB and ideal for images that may need heavy editing in Photoshop. This is my color space of choice when printing on an inkjet printer, or sending files to a commercial offset print shop. It is a nice balance of color gamut and practical file sizes.

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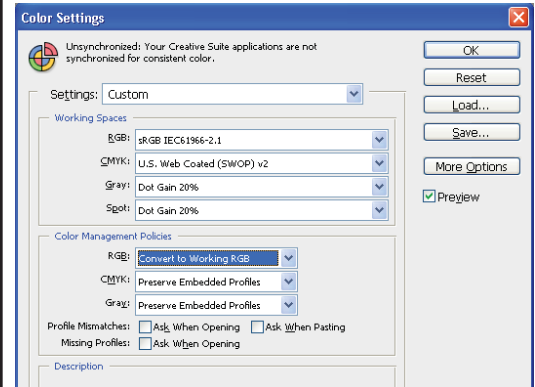
ProPhoto RGB- The largest of the three, it is the color space of choice for fine art photographers who print their own work. It has been said that this space is so large that it “contains colors that only a dog can hear”. It is actually so large that it contains colors beyond what the human eye can perceive.

To set up your color management properly in Photoshop, Choose Edit/Color Settings to open the color setting dialog box. Change the RGB working space to “sRGB IEC61966-2.1”. Then change the RGB color management policies to “convert to working RGB”. If you want this to work in the background, be sure to uncheck all of the “ask when” boxes at the bottom. Click OK. If you are shooting RAW, you will also want to set your processing preference color space in whatever RAW processing program you use to sRGB.

Files sent to a lab for printing must be 8 bit RGB jpegs or flattened tiffs with a color profile of sRGB. Files should not contain any additional channels or paths. Tiff files should **not** be saved with LZW compression.

The final leg of this color management tripod is the output profile, more commonly called the printer profile. Each type of printer has its own unique set of inks, and these inks lay down differently on each type of paper. In order for your prints to match what you see on the monitor, you must create a custom printer profile for each printer and each type of paper, or use the printer manufacturer's own premade profiles. If you send your work to a commercial lab for printing, this last step is mostly mute. For example, at CCI, in our production area, we have 6 Fuji Frontiers (each with its own unique profile) as well as a 30inch ZBE Chromira. We could send you a printer profile, but you would never know which printer your order will be sent to. Combine that with the fact that we update our custom profiles on a regular basis, and you would be shooting at a moving target. If you send your work out to any professional lab, or your local Costco for that matter, the best you can do is calibrate your monitor and use the proper color space.

If you are properly calibrated, your prints will appear very close to what you see on your monitor, but you must consider the light source under which you are viewing the actual prints. If you take a print and walk from room to room in your studio or home, you will see the print change colors under different light sources. Fluorescents will make them



Color setting panel

appear green, incandescent lights will make them appear yellow. Always check your final prints under either daylight or daylight corrected bulbs.

Image Correction...

The fast and dirty way

There are many ways to correct images for density and color, but here are the easiest basic steps. Since density (brightness and contrast) will shift your color, you should always adjust density first. Under Image/Adjustments/Levels. You will find 3 sliders directly under the histogram. The left hand slider adjusts the shadows, the middle slider adjusts the mid tones and the right hand slider adjusts the highlights.

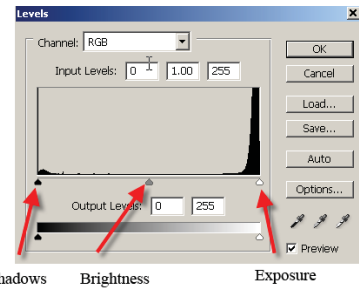
To brighten an image, drag the right hand or middle slider to the left. This will typically lower the contrast, so you will also want to move the left hand slider to the right. To darken an image, first slide the middle slider to the right, then move the left hand slider as needed. As stated on Page 3, take this opportunity to set your white and black points from their default settings. Double click on the white eyedropper in the bottom right corner. When the color-picker appears, change the R/G/B boxes from 255,255,255 to 247,247,247. Then double click the black eyedropper and change the R/G/B values from 0,0,0 to 14,14,14.

To Adjust color, use Image/Adjustments/Color balance. Simply move the sliders in the direction of the color that you want to correct.

Crop Tool

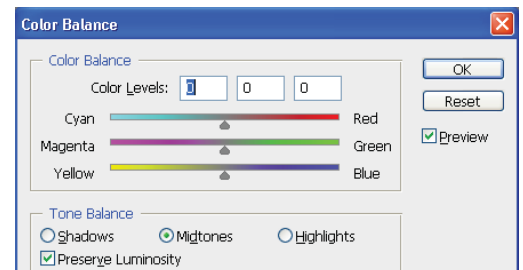
Some photographers attempt to crop their digital images in Photoshop by using the Marquee tool or the image size menu selection. Please do not use that method! The fastest and most efficient method of cropping in Photoshop is to use the Crop Tool. Which is located on the main toolbar, and is the third tool from the top on the left-hand side.

After you select the crop tool (keyboard shortcut "C"), set your crop size and image resolution (pixels per inch) in the options bar located near the top of your screen. The example on the next page is for cropping an 8x10 at 300 PPI. At this

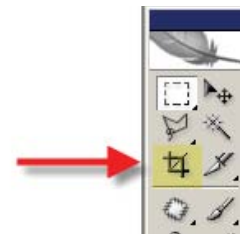


Shadows Brightness Exposure

Levels dialog box



Color balance

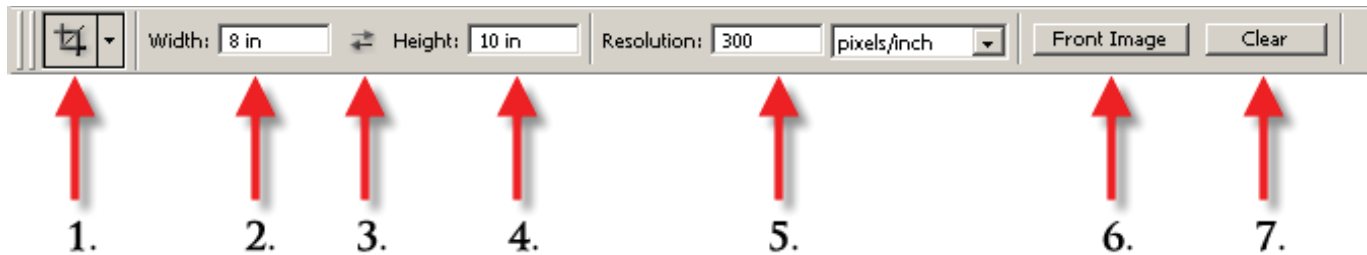


Crop tool

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point, simply move your mouse to the upper left corner of your image, hold down the mouse button, and drag down toward the bottom right. When you get the crop close to the area that you need, let go of the mouse button and use the “handles” at the corners of your crop selection to the crop area or click and drag inside the area to move the crop. When you have this just the way you want, press enter or double-click in the cropped area to crop your image.

Type options bar



1. Tool Presets save out your most common crop sizes and never have to key them in again!
2. Width of Crop- set crop width in inches.
3. Reverse Ratio- Flip width and height dimensions.
4. Height of Crop- set crop height in inches.
5. Resolution- Set pixel resolution per inch. (usually 300 ppi for prints)
6. Front Image- Sets crop dimensions and resolution to the front most open image.
7. Clear- Clears all settings.

If you find that your crop marquee wants to snap to the boundaries of your image, press and hold the Control key (Command key on Mac), and you will be able to position with more control.

Remember...be sure to set the resolution! 300ppi for print output and 72ppi for on screen display.

You can use the crop tool to add a mat to your image. Set your background color to be the color that you would like the mat to be, click and drag the crop tool across your image until it stops at the boundaries. Then grab a corner of the crop box and drag out beyond your image area. Drag out to the size that you want, center the box and either press the return key or double-click inside the bounding box. Your image will now have a mat around it.

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If you ever have to create a digital photo of artwork or old photographic prints, you can use the crop tool to automatically correct for any distortion or misalignment of your camera. Just open your file in Photoshop and select the crop tool. Then press the “clear” button on the crop tools option bar. Drag across your image loosely around the area to be cropped. You will notice that after you let go of the mouse, the option bar changes. Check the box next to the “perspective” option and then drag each of the four corners of the bounding box to the edge of the artwork. Double click inside the crop boundaries and your image will be straightened automatically!

Remember to save out your standard crop sizes as presets, so that you do not have to set them each time!

Adjustment Layers

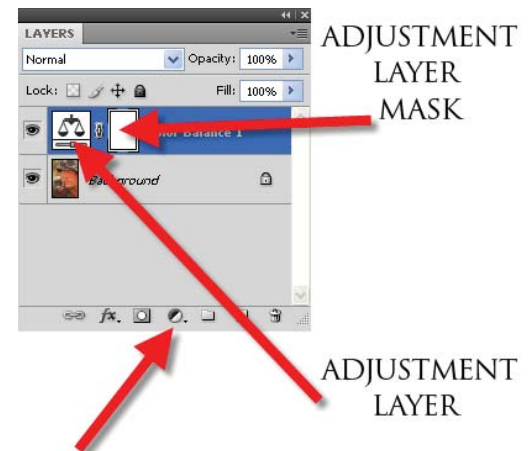
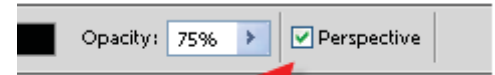
What, why, and how?

Anything that you do to an image in Photoshop damages the file. Just rotating an image forces Photoshop to redraw, thus damaging the pixels. Particularly destructive are density (levels and Curves) and color corrections. If you have ever tried to brighten an underexposed image and found noticeable posterization or banding, you have seen this.

If you brighten an image and then decide that you went too far and try to darken it back a little, you are doubling the damage, not undoing the previous damage.

Adjustment layers allow you a way out. They are just “filters” that sit on a layer above your image and do not affect the pixels until you flatten the file. Furthermore, you can go back and adjust them over and over until you or your client is satisfied.

To create an adjustment layer, you can either use the menu to choose layer/new adjustment layer, or simply click on the “new adjustment layer” button at the bottom of the layers palette. Just adjust the image the way you normally would, then click OK. If you wish to readjust, just double click on the layer icon in the layers palette and readjust. You can have multiple adjustment layers. By default, adjustment layers will affect all of the layers below it. If you are working on a multi layered file and want the adjustment to affect just the one



layer below, choose layer/create clipping mask.

Another advantage to using adjustment layers is the layer masks that come along for the ride automatically. These masks quickly enable you to make adjustments to selected areas of the image. More on layer masks later.

The Text Tool

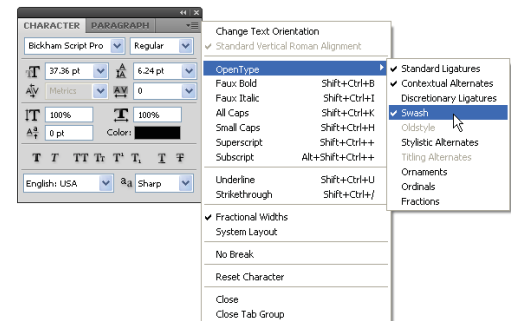
Typography for fun and profit

The text tool in Photoshop behaves much the same way as it does in most word processing programs. You select the text tool (keyboard shortcut T) and click inside of your image. The Type tool lets you add text to your image. You can format the text in many ways, using the options bar including font, size, style, color, alignment, horizontal or vertical orientation, kerning, leading, tracking, indenting, line spacing, and more. You can even stretch and warp the shape of the text in varied and interesting ways!

Select your font, font size and color and begin typing. You can set the type by clicking the checkmark in the options bar or by selecting another tool. You will notice that when you type, a new text layer is automatically created. You can reselect the type to edit by double-clicking on the “T” icon on the text layer in the layers palette. You can copy and paste text from other programs. If you want to copy entire paragraphs, click and drag the text tool to create a text box to paste your copy into. If you do not create a box, your pasted text will all be on one long line.

Introduced with CS3 was the use of Swashes. Swashes are extra swirled versions of letters. This only works with certain open type fonts. For example, if you type the name Brenda using an open type font, then highlight the “B” and click on the little arrow in the upper right hand corner of the character palette, you will see a contextual menu from which you choose “open type, then swash”. The B will change from its normal script to an extra fancy B. This is great, especially for wedding composites.

Other common adjustments include leading, tracking and kerning. Leading is the space between lines of text. Photoshop defaults to auto, which is a little too much for my taste. You can adjust the leading to taste, but a good rule of thumb is to use the same leading as your font size. Tracking is the



Swash Path



Swash example

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space between all of the letters in a line of text and kerning is the space between two characters. The tracking and kerning for most text, was designed for 12 point type. If you use a larger or smaller size, you really should adjust them. The quickest way to scream “I’m an amateur!” is to have too much space between your letters. You can easily adjust leading and kerning using the character palette, but use this shortcut for adjusting kerning. First, position your type cursor between two letters, then pressing the alt key (option on Mac), use your left and right arrow keys to adjust the spacing visually.

Masks

They are not just for Mardi Gras.

Layer masks make it easy to combine images placed on different layers. Layer masks define the transparency level of particular areas. No change is made to the pixels themselves.

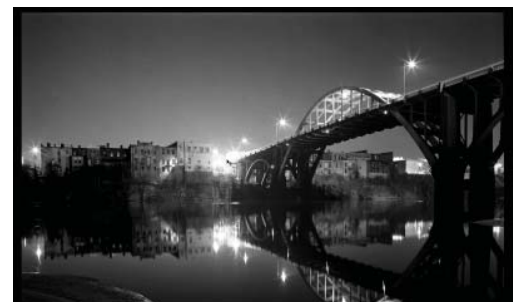
To create a new layer mask, just click the “add layer mask” button at the bottom of the Layers palette. A white rectangle will appear next to the layer thumbnail. A layer mask is a grayscale image. What you paint in black will be hidden, what you paint in white will show, and what you paint in gray shades will show in various levels of transparency.

This has an advantage over using the erasure tool in that if you make a mistake, it is easily fixed by painting over with white. If you’re working with more than one layer, often you’ll want parts of the layer(s) below the top layer to be visible. For instance, you might want to blend two photos together but show only certain parts of each photo. For example, replacing the sky in a landscape photo.

In that case, you would simply drag the sky image over the landscape image to combine the two into a single file with two layers (the sky being the top layer). Resize the sky layer to fit properly over the bottom layer. Select the sky layer and press the add layer mask button at the bottom of the layers palette. Click on the white rectangle (layer mask) to select it. Paint on the image (with the layer mask selected) with black to allow the landscape at the bottom to show through. Again, Everywhere that you paint with black will hide the sky and show the landscape. White areas will hide the landscape and show the sky. Here are some layer mask shortcuts:



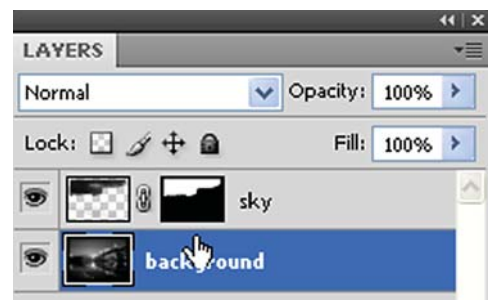
Character Palette



Bridge only



Bridge with sky added



Layers palette with composited images

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Shift/click on the mask will temporarily disable it.
Alt/click (Option/click on Mac) on the mask will show the painted mask.
Ctrl/Click (Option/click on Mac) on the mask will make a selection around the masked area.

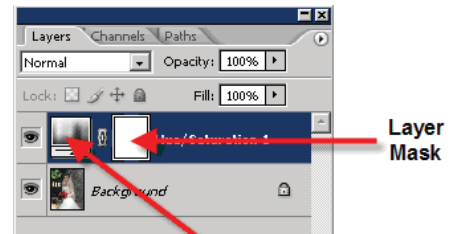
Localized Colorization using Layer Masks

Open your color file in Photoshop and adjust as desired. Create a Hue-Saturation or Black and white adjustment layer (click on the new adjustment layer button at the bottom of the layers palette and select hue/saturation or Black and White), then make adjustments to make your image Black and white. You now have what appears to be a black and white image, however your color image is still beneath your adjustment layer. When you created the adjustment layer, you automatically created a layer mask (white box directly to the right on your adjustment layer). Click on the white box and select your paint brush tool and make black your foreground color. Everywhere that you paint on the layer mask will show through to the color layer below. If you make a mistake, just paint over the mistake with white.

Creating Rough Edges

1. Open your image in Photoshop.
2. Duplicate the layer (Ctrl-J).
3. Fill the background layer with white (or black if you want a dark edge).
4. Create a layer mask by clicking on the “create layer mask button” at the bottom of the layers palette.
5. Choose the paintbrush tool and make your foreground color black.
6. Click on the brushes palette and then click on the small black arrow in the upper right corner, then load the dry media brushes.
7. Select the brush numbered 20 near the bottom.
8. Enlarge brush to size using your bracket keys, then paint running along outer edge of image.
9. You can also hold down the shift key and simply click the corners and Photoshop will paint a line between.

If you make a mistake, or do not like the effect, paint over again with a foreground color of white. Play with different brushes and brush sizes to create different effects.

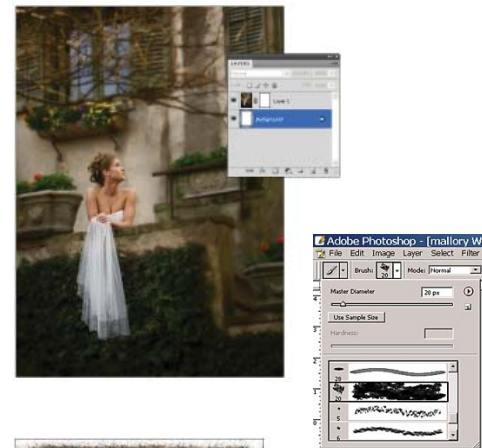


Adjustment Layer

Adjustment layer with mask



Example



After

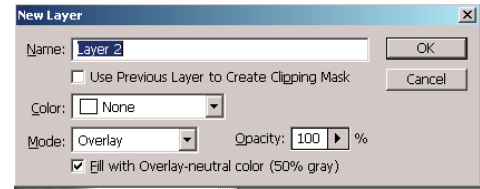
Dodging and Burning the Correct Way

Create a new layer by Alt/Clicking (option/click on a Mac) and you will see the new layers property box.

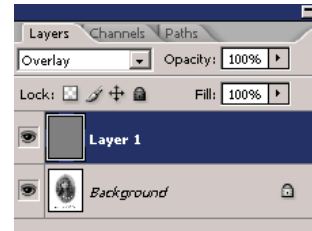
Change the mode to Overlay (as shown) and then check the “fill with Overlay-neutral color” box.

This will give you a layer (in overlay mode) that is filled with 50% gray. Your layers palette should look like this:

Choose your paintbrush tool and lower the opacity to about 10% (your mileage may vary). As you paint with white, you will be Dodging and as you paint with black, you will be burning. Cool Huh?



New layer dialog box



50% gray layer in overlay mode

Shadow and Highlights adjustment

One of the most overlooked features in Photoshop is the shadow-highlights adjustment.

It can greatly lighten dark backgrounds resulting from using flash in a very large area or recover some of the highlights when blown out. It is also great for boosting fill flash in outdoor portraits. The first step is to duplicate your background (Control-J on PC, Command-J on Mac), then use Image/Adjustments/Shadow Highlight. Be sure to click on the “show more options” button to expand the dialog box.

Drag the amount slider under the shadows to the right to brighten the shadows without affecting the other tones. If you want to darken the highlights, increase the amount slider for them. Be sure to adjust the radius, tonal width, color correction and midtone contrast sliders as they will vary with each image.



Before

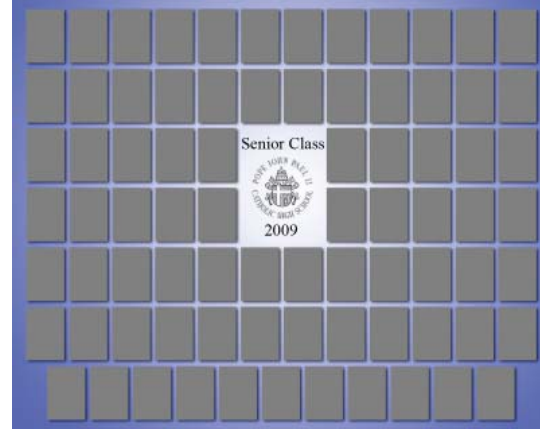


After

Building a class composite

Creating class composites is a great revenue source for studios. It is very labor intensive, however by reusing templates that you have built and using keyboard shortcuts, they can be built very quickly. Here are the steps:

1. Create a new document to image size at 300 ppi.
2. Scan any logo(s) and save as tif files.
3. Copy and paste the logo file into your new document and size (Ctrl-T) as needed.
4. Type in name of organization (school name, years etc) and size and position (use school colors if possible).
5. Create a new blank layer.
6. Using the rectangular marquee tool draw a small rectangle to represent the first image.
7. Fill (edit fill) this rectangle with 50% gray.
8. Duplicate this layer (Ctrl-J) and move the new box beside the old one.
9. Repeat this process until you have created enough boxes.
10. Arrange these boxes. Use your guides to help line them up.
11. Select all of the “boxes” layers and merge them (layer/merged linked).
12. Add a stroke or drop shadow to the new “boxes” layer if you wish.
13. Open first student image (most composites are in alphabetical order last names first).
14. Select all (Ctrl-A), edit copy (Ctrl-C). Close this document.
15. Highlight the “boxes” layer in your composite (right-click on a box and choose the layer).
16. Select the magic wand tool (W) and click on the first box.
17. (Ctrl-Shift-V) to paste your first image into the box.
18. Press Ctrl-T, use a corner of the bounding box to resize the image as needed. Be sure to hold the shift key while resizing in order to maintain your ratio.
19. Open your next image and repeat steps 14-17, but select the next box in line.
20. Press Ctrl-Shift T to transform the size of the image the same as the last one.
21. Repeat these steps until all of the boxes are filled. Save frequently, you don't want to have to do this all over if you have a power outage.
22. Create a new guide below the first row of photos.



Composite template ready to add images and names



Finished composite

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23. Press “T” for the text tool and type in the first student’s name. (use an easy to read font such as Times New Roman).
24. Repeat until all names are typed (use the guides to line up the names properly).
25. Before flattening layers, save a layered version to cd to use as a template for future composites.

Additional Ideas:

1. Use a script font for the school name or perhaps “Bliss” for an old English script look.
2. Use a gradient of the school colors on the background layer.
3. Incorporate a photo background (Flag for ROTC, Sheet music for Band) etc. (Be sure use the image on a layer just above the background so that you can drop the opacity of the layer and create a “ghosted” or faint look as not to interfere with your text).

Miscellaneous shortcuts and tips

If your image is slightly crooked, then grab the Measure tool (it looks like a ruler and is hidden under the Eyedropper tool in your tool palette), and draw a line across the horizon, or edge of the image so that Photoshop knows which angle your image is at. Then choose Image>Rotate Canvas>Arbitrary and use the default settings (which will be based on the angle of the line you made).

When Adobe came out with Photoshop 6.0, they added the Slice tool (it looks like an X-acto knife). If you ever mess with that tool, you’ll find that Photoshop puts a gray rectangle with a “1” in it in the upper left of all your documents. To get rid of that annoying rectangle, just choose View>Show>Slices.

If you ever find that all your tools show up as crosshairs when you move over your image, then either the Caps Lock key is on, or the settings in the Edit>Preferences>Displays and Cursors dialog box got set to Precise.

Opening and Saving Files:

Drag file over Photoshop icon to open file.

Double click anywhere in the work area to open file.

Double click with alt key anywhere in the work area to use “open as” feature.

Double click with Ctrl key (Command on Mac) anywhere in the work area to create new document.

Ctrl + S (Command +S on Mac)to save file.

Ctrl+W (Command +W on Mac) to close a file

Shift Clicking on the close file button will close all open files.

Navigation:

Ctrl +(plus sign) (Command + on Mac)to zoom in.

Ctrl - (minus sign) (Command - on Mac)to zoom out.

Double-Click Zoom Tool to size image at 100%.

Double-Click Hand Tool Ctrl+0 (Command +0 on Mac) to size image to fit screen.

Press Space bar and use mouse to move around image larger than screen.

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Making Selections:

Use Shift Key to add to a selection using any selection tools.

Use Alt (Option on Mac) Key to add to a selection using any of the selection tools.

Painting:

Use left and right brackets on keyboard to enlarge and reduce brush size.

Press Alt (Option on Mac) while using any painting tool to access eyedropper tool.

Color / Density Correction:

Pressing the Alt (Option on Mac) key will remember the last color or density adjustment made.

Hold Alt (Option on Mac) key and you drag sliders in the levels dialog box will show the lightest and darkest areas of image.

Misc:

Press the Ctrl (Command on Mac) key to temporarily disengage snap to borders when using the crop tool.

Ctrl +J (Command+J on Mac)will duplicate your active layer or copy the current selection to a new layer.

Ctrl +Z (Command+Z on Mac)to undo last action.

Ctrl/Alt+ Z (Command/Option+Z on Mac) to repeatedly undo (step back through history palette).

Photoshop Internet Resources

Some of my favorites

<http://www.adobe.com/support/forums/main.html> - **Free**-Adobe systems site, click on program of your choice to enter that particular forum. You will be asked to sign in. You can either register for the site (free), or you can log in as guest. Be aware that if you log in as guest, you will not be able to post questions or answers.

<http://share.studio.adobe.com/Default.asp> - **Free**-Site where you can download actions, templates, layer styles, etc. FOR Free!

<https://www.photoshopuser.com/> - **Paid Membership**-The official site of the National Association of Photoshop Professionals. You must join the organization in order to enter the site. Membership is \$99 a year, and provides a free subscription to Photoshop User Magazine, many discounts on hardware and software, as well as access to the tips, tutorials, forums and free downloads.

<http://tv.adobe.com/> - **Free** – Lots of free video tutorials from adobe covering all of the products.

<http://www.planetphotoshop.com/> - **Free**-NAPP's own Cory Barker's Photoshop site with tons of video tutorials and industry info.

<http://photoshopnews.com/> - **Free**- Jeff Schewe's site for everything Photoshop.

If you simply go to <http://www.google.com> and do a search for “Photoshop Tutorials”, you will find literally hundreds of free sites with tips and tutorials.

Smart Object Templates You don't have to be smart to use them

We're all lazy! You may not be, but I certainly am. I hate doing anything twice (well, almost anything). What's this got to do with Photoshop you ask? Templates, that's what. By creating templates, we can use the same designs over and over without having to recreate the design each time. This works for all sorts of projects, for example, sports templates, cards, or album pages. Now, with the proper use of smart objects, you can work even "smarter".

What is a smart object? A smart object is a file embedded within your Photoshop document that allows you to transform it repeatedly without degradation of the image. You can also replace the image with one click of the mouse. But, more on that later.

Let's make a smart object template. Open any image. Unlock the background layer by either double-clicking the layer and choosing "OK" to change the locked background to a regular layer, or simply drag the lock on the background layer to the trash can at the bottom of the layers palette. Now we make this image a smart object by right-clicking on the layer and choosing "convert to smart object" from the contextual menu. You will notice a small icon at the bottom right of the thumbnail in the layers palette (**image 1**).

Next, duplicate this layer by either dragging the layer to the new layer icon at the bottom of the layers palette or simply use the keyboard shortcut Cmd/J on Mac or Cntrl/J on PC. With the duplicate layer selected, choose edit/free transform (Cmd/T on Mac or Cntrl/T on PC).

Holding down the Cmd and Option key (Cntrl and Alt on PC) drag one of the corner handles toward the center of the image. Holding down this combination of keys, not only constrains the proportions of your transformation, but centers it as well. Add a drop shadow and stoke to the upper layer to help it stand out.

side note: When applying a drop shadow or inner shadow, you can set the shadow position by moving your cursor directly over your image and dragging the shadow where you



Image 1

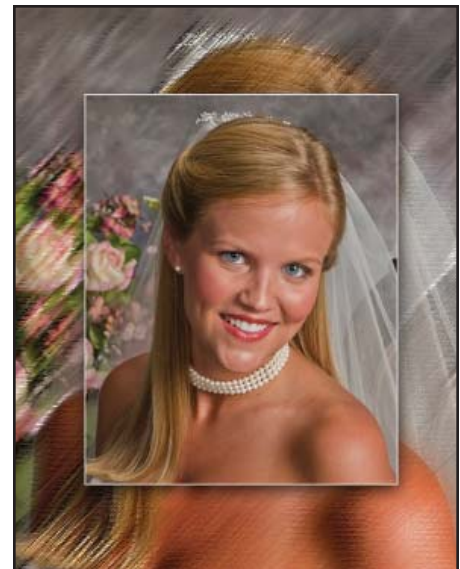


Image 2

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want. If you would like sharp corners on you stroke, change the position to “inside” in the Stroke dialog box.

The last step is to apply an effect to the lower layer. Any effect will do, in this case I added the artistic filter Rough Pastels. A Gaussian blur works nicely too. Save as a layered file and you have a template (**image 2**). A look at the layers palette (**image 3**) shows what we have created.

Now for the fun part. The template can be opened later and applied to another client. Smart objects can be replaced with another image easily. In the layers palette, right click on the bottom smart object layer and choose “replace contents”. Browse to another image and select it. The contents of both of your layers are replaced with the new image (**image 4**). Neat huh?

Next, let’s create a wedding template. Open an image, unlock the background, convert it to a smart object and duplicate the layer. This time, we’ll reduce the size of the duplicate layer (free transform) and move it to the bottom left. Add effects such as drop shadow and stroke. Ghost back the bottom smart object by lowering its transparency to about 20%. Add the couple’s names across the top. In this case, I used a script font named Bickham Script Pro.

side note: with certain Open Type fonts, you can add “swashes”, also known as glyphs. These are embellishments that create a more ornate version of the letter. Using the text tool, highlight the letter, then using the character palette, click in the upper right corner of the palette and choose open type/ swash (**image 5**). This will convert the normal letter to a much more elaborate one (**image 6**).

Next, we’ll add a ghosted box for the body text. Create a new blank layer and using the rectangular marquee tool, draw a box and fill it with white. Add an inner shadow layer effect and drop the fill of this layer to about 50%. Using the text tool, add your body type over the box with a font of your choice (**image 7**). See the layers configuration (**image 8**). Save this file as a layered file in your templates folder and you have a wedding template that you can use again and again. Right click on the bottom smart object and choose “replace contents”, browse to a new image and viola, you have new

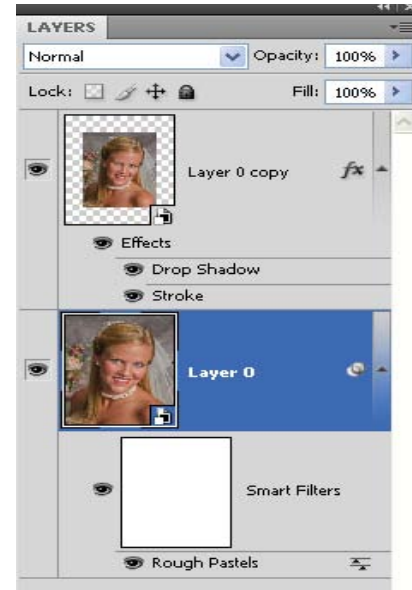


Image 3



Image 4

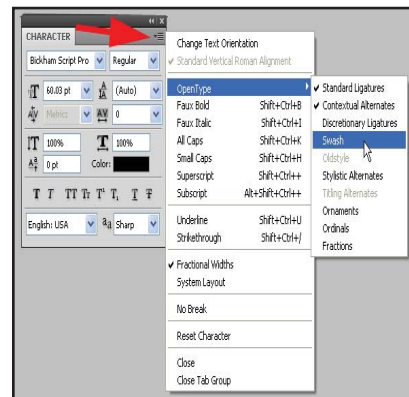


Image 5

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images replacing the old. Just change the text and you are good to go (**image 9**).

You get the point. Create templates in multiple sizes and save them as layered tiff or psd files and you never have to redesign them again. If you have never used smart objects, try them, you'll like them. Starting in Photoshop CS4, smart objects support smart filters. That is, when you run a filter on a smart object, you can go back later and change the settings of the filter to suit the new image. After you use the template, flatten all layers and choose "save as" to create a new document so that you do not overwrite your template.

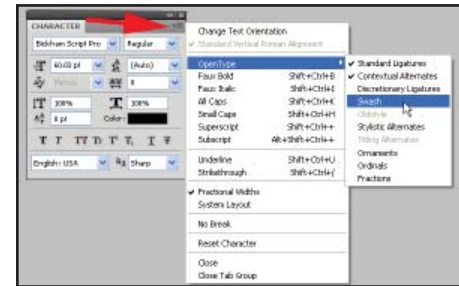


Image 5



Image 6



Image 7

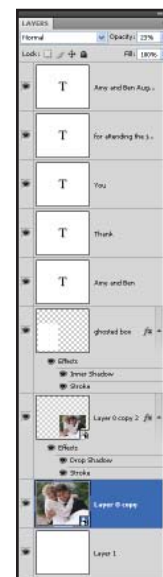


Image 9

Image 8